

Atlantic Sound in the Smriffe

The Wave Garden by Yusuke Obudhi is a 480-acre nectionale that floats. like a Suprematist square, off Rezoelectric sheets supported by 1734 buoys, it serves as an electrical generator during the week the sheets of the garden are bent by the sea waves its second made electricity is run through the sheets

When the project was first presented for review at possible is important to its effects, for otherwise the architectural whim. But the conversation got stuck in the viability of the project, which was also crazy leven if Sun Ra became President, the project could not be realized: no way in hell. In short, the Waye is precisely annion, and it is this dimension that renders it both liberatory and critical, as is true of all moment, to think "why not?", and the force of this why-not is to open up and to critique, if only for a

The project will evoke different precedents for different viewers. In its presentation this floating garden looks more like a hanging garden, its sheets aglow and its wires and weights brilliant with reflected light. This apparition first reminded me of his La Familla Sagrada, with its model vaults also rationalist and a visionary (they also share a architects reconcile the Constructivist and the apparent aftermath. But are we ever done with

Wave Garden will be the Earthworks of the 1960s

and 70s, but it sits uneasily in this genealogy. It the Running Fence of Christo, but it is the Running Fence with brains that retain a social conscience. Running Fence were just drawings at an they are expressionism (read narcissism) writ large as well. The Wave Garden is wondrously altruistic in partake of the fascination with entropy so evident in the down side of the boom economy of the 1960s On the contrary, the Wave Garden works to as it may first appear. Early on Robert Morris was Farthwork idea—that despoilers of the environmen camouflage. This is a danger that the Wave Garden also skirts: it is pragmatic, not pastoral. Unlike many naturalize-to vitalize or to animate-his

acculturate nature, but it proposes a tamina, not a

impossibility of such taming, to the utter wildness of

the "Pacific" Ocean, to the sheer alterity of nature.

So what is the genre in play here? We might be might only admit our own distance from the utopian imagination. Grandiose projects call out for Wave Garden project with the Tatlin proposal for the Projected to be for taller than the Riffel Tower the Monument was to emblematize the new Communist struts made of steel, it was to house the various which were to rotate at various speeds (once a day, a week, a month, a year! A dialectical machine it harness the new forces of industrial technology in

Monument could never be built, but its utopion of the same force might be out into play by the Wave Garden. Of course Tatlin had the State behind him, while Obuchi has only the Storefront. But even

Hal Foster is Townsend Martin Professor of Art & October magazine and books, he is the editor of The Anti-Aesthetic: Essays on Postmodern Culture The Return of the Real. His most recent book is:

wave garden

yusuke obuchi

Yusuke Obuchi's installation, Wave Gorden, features floating membrane made of 1734 articulated panels suspended by a system of 3468 counter

Wave Garden was first presented as a Master's thesis project at Princeton University's School of Architecture in the fall of 2001. Thesis advisor: University, School of Architecture, and principal of Reiser + Umernoto RUR Architecture, based in New

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the creation of environments that are the physical made manifest through the integration of space, material and technology. Current projects include

From 1997-2000, Obuchi was a visiting assistant professor of architecture at the University of from the Southern California Institute of Architecture (SCI-Arc), Los Angeles, and his Master of Architecture

This is the first solo exhibition of Obuchi's work.

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